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1996

IN TUNE

SOUTH JERSEY'S MUSIC MAGAZINE

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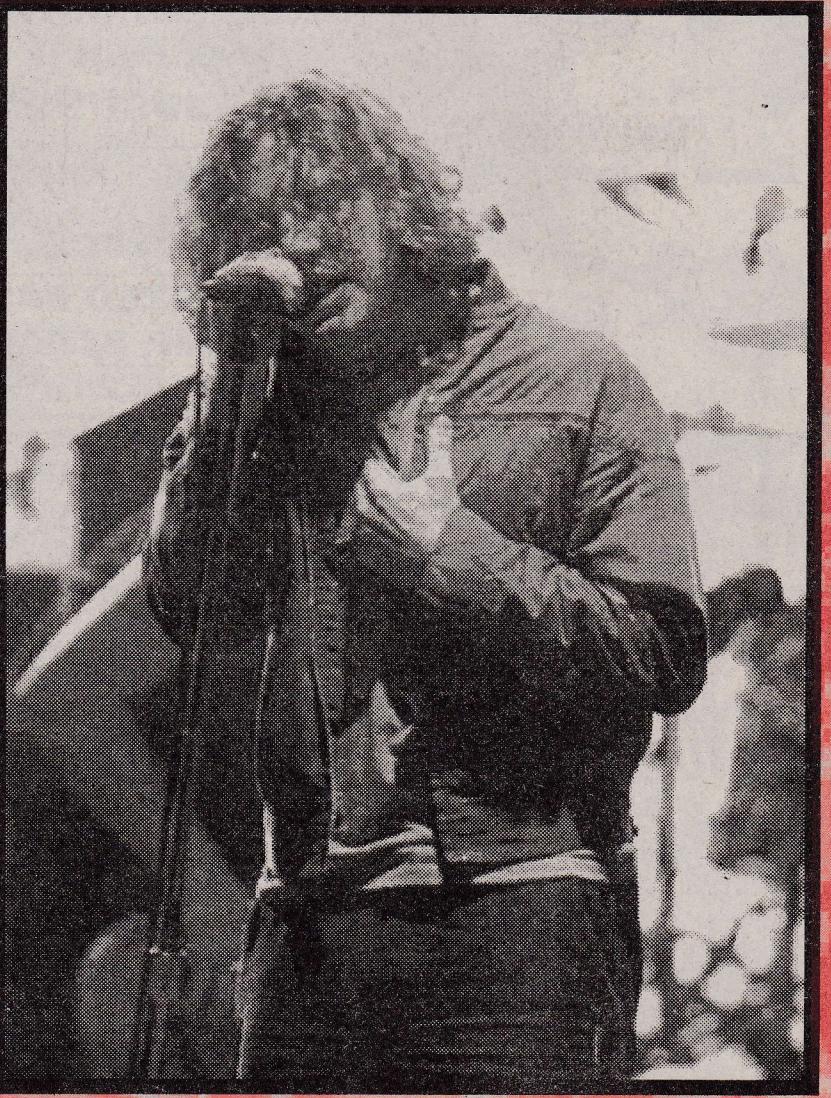
**PEARL
JAM**

**LES
CLAYPOOL
& THE
HOLY
MACKEREL**

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**Medeski,
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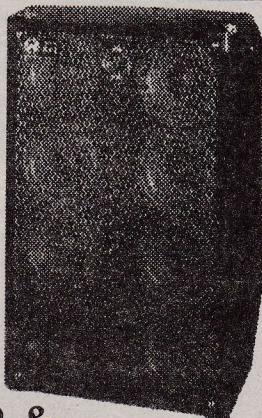


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Vedder of
Pearl Jam
See Story
on Page 10**



THE NEWS DESK

By: Bill Bengle

Let me just open this month's column by telling you that I have, finally, tried the on-line version of IN TUNE on the World Wide Web, and it is totally cool!!! There I was, there I was, there I was...enjoying a fine performance by MEDESKI, MARTIN, & WOOD at New York's KNITTING FACTORY where they have a free Internet set up for use by anyone (and how cool is that I ask you). So, we dialed up <http://www.rockline.com> and up it came: the East Coast Musician's Mall with all sorts of services for musicians including personal ads and a page for bands to post their schedules and even a promo photo. And, of course, there's IN TUNE with full color photos and CD cover art, extra CD reviews, articles, plus everything that comes in the regular issue. So check it out, and don't let yourself be too intimidated by the technology. It's alot easier than it looks, like the first time you tried to drive. Once you get the hang of it, it's just like breathing. Trust Me. And for those of you already making your way onto the web site please don't be bashful, drop me an e-mail and let me know your thoughts about music and what you'd like to see more of in IN TUNE! Those of you who are still happy to work with pen and paper can always drop a line at: THE NEWS DESK c/o IN TUNE BOX 333 NORTHFIELD, NJ 08225. Bands!! I want to hear from you!

LOCAL NEWS: Well it seems our friends in ORGANIC BRAIN SYNDROME may be gracing this area with their presence a little longer. Their plans to escape to the fertile music scene in Florida are delayed for a time and they are playing more gigs in the area, including the Lower Bank Inn which has decided to "go alternative" and book some bands (better really late than never, eh?) and have bravely turned down an appearance at Asbury Park's STONE PONY because of a very bogus "Pay To Play" set up that would have been unfair to their fans. In addition to this they are slated to appear on a N. Jersey cable access show called "NJ Rocks", and are involved with scoring a B-Horror film called "Eater" by Lou Campbell which will start filming in S. Jersey in November. Rumor has it that they are looking for other cutting edge musical acts to help with the tunes, look into it by contacting OBS at 6302 Oliver Ave. Mays Landing, NJ 08330. OBS will also be headlining local shows in November and are finishing up their sophomore release. Catch them while you still can. * A new pure rock radio station has begun programming. WRAT took over from the lite hits station WADB at 95.9 FM over Labor Day Weekend and combines classics like Ted Nugent, Deep Purple, Kiss, Van Halen, and Hendrix with newer music by bands like Alice In Chains, Pearl Jam, Phish, Blues Traveler, Metallica, etc. etc. Their signal originates in Belmar, but you can pick them up with your better radios. Check 'em out! * If you are so inclined, pick up this month's issue of GUITAR PLAYER magazine. Within you can find a not-too-unfriendly review of local GENO WHITE's "STANDING IN STEREO" CD in the review "Heavy Picks" section. Good work Geno!! * I hear tell that THE FABULOUS MENZEL BROTHERS are working on an interesting little project. Along with a brace of real fine new music including the very funny "Eels Of South Dennis Township" and "The Wholesale Distribution Of Electronic Supplies" they are completing work on a rock opera apparently based loosely around their upbringing in Piscataway called "THE SUBHUMANS OF SUBURBIA". You can catch them at the Stockton Pub every Wednesday, also they've got gigs upcoming at Jacks Place (the old Press Box) in Pleasantville and Schooners in Somers Point. Get out to those shows! * Red Bank's MONSTER MAGNET are hard at it practicing and writing new material, but they may be hard at it to find a label. During a recent breakup at A&M records, MM lost their A&R rep. * I heard from one new band this month. HUMANSIDE is a fine hard rock trio with a Cream meets U2 feel to them. Turn to the CD review section for a review of their disc "Parasite Halo". Local bands send me your work!

NATIONAL NEWS: First off I'm sure no one needs to be reminded of the terrible chain of events that transpired between VAN HALEN and their former frontman DAVID LEE ROTH. I just have to say that, in my eyes, there no longer exists a band called VH—they are dead!! * BLUES TRAVELLER harmonica player JOHN POPPER was absolutely disssed by the Yankees and George Stienbrenner when he was canceled from his gig of playing the Star Spangled Banner at the opening game of the World Series in New York in favor of some little girl who is supposedly "good luck for the Yankee organization". Well, what happened? First, opening night was rained out by a hurricane and then, of course, they lost the make up game horribly. So when Popper, who flew himself down to Atlanta to finally play one smokin' version of our National Anthem, did get the chance to perform what happened? The Yankees wreak havoc on the Braves. The moral of the story is: Never F*ck

with the blues! * Speaking of the Star Spangled Banner, PHISH are scheduled to sing it at a Laker's game later this month and have been rehearsing their own acappella barber shop quartet version of the song, opening their own shows with it. * SMASHING PUMPKINS leader BILLY CORGAN passed the downtime in touring after the ax-ing of their former drummer by penning some music to be included in the film "Ransom" by Ron Howard. Corgan says he'd like to get into full on film scoring in the future. * Techno-pop singer come big band diva BJORK had quite a scare last month as an obsessed fan, Ricardo Lopez, mailed the former Sugarcubes vocalist a mail bomb designed to spray her face with a stream of highly caustic acid. Scotland Yard were able to intercept the tainted package only after a tip from Miami police who discovered Lopez' body following his suicide and piecing together evidence uncovering the plot to disfigure Bjork, who was apparently quite shaken while giving a statement outside her London home after the incident. * Also in London ANN BEVERLEY, mother of former Sex Pistol SID VISCIOUS was found dead in her home from...anyone?...it's a four letter word...everyone knows it...that's right, D-O-P-E!!! Apparently her overdose was a suicide. * Also ailing is goof-performer TINY TIM who collapsed onstage at a late Sept. performance of heart complications. The only problem that remains is that, being into holistic medicine, Tim refuses treatment from standard doctors. I smell a post-mortem tribute album on the horizon!! * Finally, after more than a year and a half in the Billboard Top 10 charts since it's June 1995 release, ALANIS MORRISETTE'S "Jagged Little Pill" album has slipped out of the top 10. Whew! Looks like Alanis will pose no threat to Pink Floyd's "Dark Side..." record which, once broken, is one of the signs of the Apocalypse. I ain't lyin'!! * Speaking of signs of the "Apocalypse", it seems GUNS 'N ROSES are back together and rehearsing. What this will mean in a month's time is anybody's guess, but there it is * Rumors also persist that, regardless of the class action law suit being leveled by VINCE NEIL on his former CRUE bandmates for payment of back royalties, that band will see a reunion sometime next year. Why? * Seventies funkster RICK JAMES is back out on the streets after serving two years of a five year sentence for aggravated sexual assault upon a woman whom he and a girlfriend held against her will, etc. etc. James says he's written over 400 songs and is ready to record. Just in time for the 70's retro explosion. Lookout! * The Boss did something nice for his hometown last week. BRUCE SPRINGSTEEN played a rare solo-acoustic show at Freehold's Hispanic Community Center and proceeds went to benefit the center. Tickets were available *only* to Freehold residents and were available through an elaborate voucher system keeping it real. * THE BEATLES have made the record books being the only band to release three consecutive #1 albums in a single year—Twice. They last accomplished this feat at the height of Beatlemania back in 1965. They have also captured their 21st and 22nd gold records for single releases. That is the most for any group in rock history. Jealous, Mick? Sure you are. * The HEADS, who are what remains of former new wave band Talking Heads are being sued by their strange and estranged former singer DAVID BYRNE, even though since the beginning he had publicly wished his former bandmates well. "This is not my easy going public image..." * Usually unstable leader of the premiere Surf-pop band THE BEACH BOYS, Brian Wilson, made his first public appearance with that band in many a year last month on the DAVID LETTERMAN SHOW, though he says he has no plans to tour in support of the Beach Boys new release "STARS AND STRIPES" featuring the boys from Hawthorne Ca. matched with country music stars. * The Internet is one place where the GRATEFUL DEAD will live eternally. Clips from and unreleased video for "Bird Song" can be viewed by typing "www.mw3.com/nams" into your web browser. Check it out. * Handlers and publicists have been extremely closed mouthed about the illness and hospital stay of ol' blue eyes himself. Officially FRANK SINATRA was in the hospital for treatment of a pinched nerve. But, unofficial sources have claimed the chairman of the board was suffering from pneumonia and that his condition was deteriorating. * The new film chronicling the rise of the "Seattle Sound" as a force in 90's rock, "HYPE" will see release this month as will the new concert film featuring R.E.M. which is entitled "ROAD MOVIE" * The continuing saga of the return of 80's hardcore bands will now include AGNOSTIC FRONT who apparently were offered six figures by an "indie" label to reunite and record. * ZZ TOP got a big jolt to the memory banks after contributing a track to the soundtrack of the Robert Rodriguez film "Dusk Til' Dawn". They sent a test demo, which the band considered "hardly finished", which was praised and used in the film "as is". The Top took this as a hint and used a stripped down approach to their latest effort "Rythmeen". * The latest news on the big PAT BOONE heavy metal

album: He and DWEEZIL ZAPPA have worked out a version of Deep Purple's "SMOKE ON THE WATER". Now I know the end is near. Ah, Death grace me with thy sweet embrace! * New details uncovered have shown that ROBERT JOHNSON father of rock and roll may have died of syphilis, and may explain the fantastic imagery that was prevalent in his blues. * The venerable folk singer WOODY GUTHRIE was honored by a three hour concert held at the Rock & Roll Hall Of Fame's 1 year anniversary featuring: BILLY BRAGG, BRUCE SPRINGSTEEN, ANI DIFRANCO, THE INDIGO GIRLS, DAVE PIRNER and, of course, ARLO. Billy Bragg's set was especially moving as it featured two songs previously unreleased. "Unwelcomed Guest" and "Against The Law" were lyrics uncovered recently from the Woody Guthrie archives. * OZZY OSBOURNE will be starting his own record label. OZZ RECORDS, based in London, will release archive Ozzy performances as well as up and coming bands that caught the evil one's ear. * JONI MITCHELL has plenty to do—she's planning to release up to three books, including a book of lyrics, and a book of collected poetry.

RELEASES: Most exciting this month is the first time ever issue of FRANK ZAPPA'S 1977 release "LATHER". As the story goes: in 1977 Zappa brought tapes for a four record set to Warner Brothers who unceremoniously rejected the work and asked for a more radio friendly album. Zappa, of course, said "Fuck You!" and went about a campaign to release the music in bootleg form by playing it in its entirety on various underground radio stations. Many of the tracks wound up on albums like: "Zappa In New York", "Sleep Dirt", "Studio Tan", and others. Now you can get all the released and unreleased stuff together in one 3 disc set. * Original space rockers GONG have reformed with David Allen in the lead and the infamous TWINK lending a hand on keyboards to record "Shapeshifter" which will feature new and unreleased tracks as well as live material. It will be available in America after November 12 on VICEROY RECORDS. * Also on the space tip, HAWKWIND bassist ALAN DAVEY is hard at work on his first solo release for the Hawk's indie label EBS, which will be available on Griffin Records...eventually. * TRENT REZNOR recently contributed a track to the new DAVID LYNCH film "Lost Highway" and is producing its soundtrack for release on his own Nothing label. * ROBERT FRIPP is also busy contributing to the new BELOVED album "X" due out this month on Atlantic Records. * Following the critical success of their 1994 collaboration "GOING HOME" THE GINGER BAKER TRIO which features guitarist BILL FRISSELL and bassist CHARLIE HADEN will release a follow up entitled "FALLING OFF THE ROOF" and will see cameos from the likes of BELA FLECK and others. * THE FABULOUS THUNDERBIRDS are planning a new one with T-BONE BURNETT in tow! * "ORACLE" is the title of the new MICHEAL HEDGES release which finds the acoustic guitar meister-freak returning, in a way, to concentrating on playing the guitar instead of his gymnastics and other new age-ish crapola. This is one to have. * You thought it wouldn't happen...but it has. So, get out yer jams, yer tour shirts, yer vans, and yer painter's caps because new JOURNEY is here. Hold me, I'm scared. * One big anomaly is the album "DANCING SKIN AND BONES" by MARCO ACOSTA. If you've heard the name before it might that you've read your HUNTER S. THOMPSON if you'll recall Victor Acosta (Marco's Dad) was the famous Chicano journalist who was shot in the head with a grenade launcher by LA Police while he was eating his lunch one day. Didn't read about it? Then do so soon for God's sake! * It's that time again...Greg Lerterman's AWARE group are out in force with a tour and album featuring all the indie bands that actually can tune and play their instruments. This year's effort features the likes of STIR, 19 WHEELS, SHERRI JACKSON, THE WINEBOTTLES, SLACKJAW, and GUSTER to name a few. Get on track with the up-and-comers, "AWARE 4 THE COMPILATION" * Speaking of the THE GRATEFUL DEAD (oh, I wasn't? Well check it out anyway...) Arista Records has released a triple disc set compiled from the multi night run at Albany in 1990 entitled "DOZIN' AT THE KNICK" so now you too can pay \$50.00 for what should be a free bootleg tape. Groovy, man. * As far as compilations and tributes go there's one this month that looks interesting. AL KOOPER, THE KNACK, and others can be found on "COME AND GET IT: A TRIBUTE TO BADFINGER" * If you're into the spoken word thing there's plenty for you: HENRY ROLLINS has released "EYE SCREAM" him reading a chapter from his newest book, plus there's RAY MANZAREK's "THE DOORS: MYTH AND REALITY" a 2 CD set that finds the Doors keyboardist straightening out the crooked lines as he sees them, and PAUL KANTNER's "A GUIDE THROUGH CHAOS" is the latest spin on the Fillmore/Golden Gate heyday of psychedelic San Francisco through the eyes of the JEFFERSON AIRPLANE guitarist. * And bassist extraordinaire JONAS HELLBORG has released a new album once again featuring guitarist SHAWN LANE as well as AQUARIUM RESCUE UNIT drummer APT. Q-258*Finally, if "Anthology 1-2-3" wasn't a train on the oil pocket how about THE RUTLES own mix of old and new unreleased tracks etc. "ARCHAEOLOGY" is out on Virgin and a reunion tour is possible!! * Hell, you kids are on your own this month, I just can't keep up sometimes and this

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Friday	Dec	27	Night Swan
Saturday	Dec	28	11-11
Saturday	Jan	11	13th Floor
Saturday	Jan	18	Riot Act
Friday	Jan	24	11-11
Saturday	Jan	25	Red Fish Red
Friday	Jan	31	Danny Eyer Band

is one of those times. Just to help you along, because I'm such a great guy, here are a few tasty treats you might want to invest your hard earned on before you dive in a go X-mas shopping (oh yes, it is upon us once again, 45 days as of this writing!!): WILCO "Being There" (Reprise), CURTIS MAYFIELD "New World Order" (Warner Bros.), CARDIGANS "First Band On The Moon" (Mercury), THE ROOTS "Illadelph Halflife" (DGC), PAUL KELLY "Best Of..." (Warner Archives), GALAXIE 500 "self titled" (Ryko), BUTTER "Butter 08" (Grand Royal), WARREN ZEVON "I'll Sleep When I'm Dead-An Anthology" (Rhino), SUGARHILL GANG "Rapper's Delight, Best Of..." (Rhino), SIMPLY RED "Greatest Hits" (East/West), EELS "Beautiful Freak" (Dreamworks), MICHELLE SHOCKED "Kind Hearted Woman" (Private Music), CHRIS ISSAK "Baja Sessions" (Reprise), BAD COMPANY "Stories Told And Untold" (East/West), KINKS "To The Bone" (Guardian), CHEAP TRICK "Sex, America, Cheap Trick" (Epic/Legacy), PERE UBU "Datapanik In The Year Zero" (DGC), CRASH TEST DUMMIES "A Worm's Life" (Arista), JOHN PARISH AND POLLY JEAN HARVEY "Dance Hall At Louse Point" (Island), VARIOUS "Altered Beats" (Axiom), SOUL COUGHING "Irresistible Bliss" (Slash), ROBYN HITCHCOCK "Moss Elixer" and "Mossy Liquor" (WB), MARYLIN MANSON "Antichrist Superstar", BELA FLECK AND THE FLECKTONES "Live Art" (WB), JOHN SCOFIELD "Quiet" (Verve), GARY WALLIS "No Sweat" (Alchemy), RAMSEY LEWIS "Between The Keys" (GRP), MICHEAL HILL'S BLUES MOB "Have Mercey" (Alligator), JOE PASS "Better Days" (Hot Wire), GODFLESH "Songs Of Love And Hate" (Earache), ADRIAN BELEW "Op Zop Too Wah" (Caroline), EARTH, WIND, And FIRE "Greatest Hits" (Pyramid Records), 24-7 SPYZ "Heavy Metal Soul By The Pound" (What Are Records?), MONKEES "Justus" (Rhino), PEARL JAM "No Code" (Epic), BR5-49 "BR5-49" (Arista)

RAPUP: Well, that's it for now—as if that weren't enough. Start thinking about those holiday gifts. I take an XL shirt and Ken Smith Rockmaster Med. Gauge Bass Strings!!

Remember: You can always move forward while constantly looking behind you—but it ain't a safe way to travel!

THE MINE IS EMPTY

So it's come to this... as we draw ever closer to the millennium - *and it can't come too soon* - the trash that passes for music can finally be recognized for what it is, if (BIG "if") anyone cares to listen long enough to hear it. Oh it's easy for old Stockhausen to sit on his fat bumpus and spew out all kinds of venomous remarks. But as my detractors are wont to say, let the public speak. OK. It has. Loudly. Are you sure you really want to hear what they're saying?

**WARNING: THE FOLLOWING REMARKS
MAY DAMAGE FRAGILE EGOS, REVEAL
GUILT WHERE IT LAYS AND GENERALLY
RAISE THE BLOOD PRESSURE OF THOSE
TOO STUPID TO UNDERSTAND THE
TRUTH. YOU ARE STRONGLY ADVISED
TO STOP HERE FOR YOUR OWN GOOD.**

Rock music sucks. That's what the public is saying in ever increasing numbers. The facts are in: *country* music is now the number one genre world wide. Through the mid-1980s to the present, rock has, led by its more visible MTV-type proponents, decreased in popularity in direct proportion to its loss of quality. The people who stopped listening to rock did not, however, stop listening to music altogether, as is sometimes supposed; rather they shifted their allegiances, some to jazz, some to other forms, but mostly to country. That shift has made its presence felt in the record store, in the company board room, at the box office and in the radio ratings wars. It's a fact, Mr. Rocker - eat it.

Of course, this shift augers badly for the idiot who owns a guitar, has learned to play some chords and has enough money to buy an amp and a distortion box. This kind of "musician" is going to be out of work... and soon.

Once upon a time, the "gold mine" that was rock music ran deep. It didn't take much effort to find something valuable in that motherlode. As time went on, however, there was less and less in the mine to take, until now, we reach the bottom of the shaft, and there's not much left but dust and a morsel or two of gold, only to remind us of what was once there. It's gone.

The Beatles *Anthology* series is a case in point. When the Beatles were a vibrant and creative force in rock 30 years ago, they also generated the stuff you find on these six CDs. It was stuff not considered worthy of release. It was their trash, and even as late as 1980, the Beatles refused to allow the release of even the finished material.

In today's climate, that "trash" is, in fact, better music

than much of the new stuff being thrust upon us. Witness the sales. And don't give me the nostalgia angle. Nostalgia doesn't feed the sales of multi-platinum multi-CD sets in today's economic climate. There are a LOT of 15 year olds buying these albums. Why? Because the Beatles' "trash" from a very rich vein is simply better than the stuff being foisted on them as "new" when in fact, that "new" stuff is nothing but the dust at the bottom of an empty well.

The carcass of what was once "rock" has been picked clean. The vultures are gone. The bugs have left. The bacteria is decaying. And unless someone with a hell of a lot of imagination and a load of TALENT to match comes along soon, there will be no resurrection.

Translation: you are going to have to actually learn to *play* your instrument if you have any intention of surviving as a musician in the next century, because there is no place left to hide for the unlearned, the untalented or the uncouth. And no amount of leftist-Marxist rhetoric, nor the outrageous antics of a demented no-talent slob will cover your inadequacies.

You have been warned.

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The program features a live stage concert of bluegrass music, performed by leading bluegrass bands from the tri-state area. Admission to the show is \$8.00 adults and \$1.00 children under 12. The doors will open 11 am and the show will begin at noon and finish off around 5 pm. Refreshments and gift items may also be purchased throughout the day.

All proceeds to benefit the Pinelands Cultural Society and the Albert Music Hall Scholarship Fund. For any additional information regarding the show, please call (609) 971-1593 or write to PCS, P.O. Box 657, Waretown, NJ 08758.

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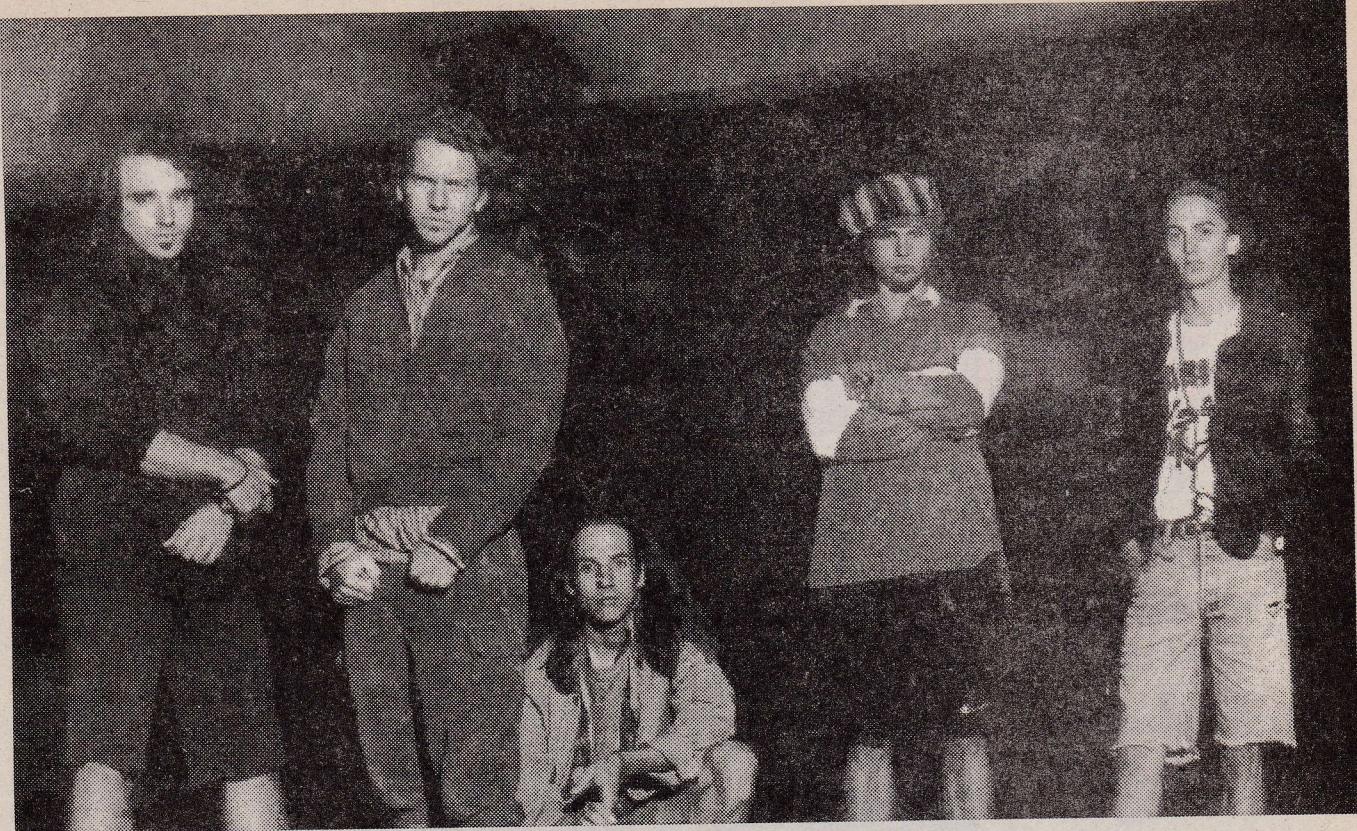
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"Rain, Rain Go Away, pearl Jam Is Here To Play!!"

Downing Stadium, Randalls Island, NY Sept. 28, 1996

BY: Chewy

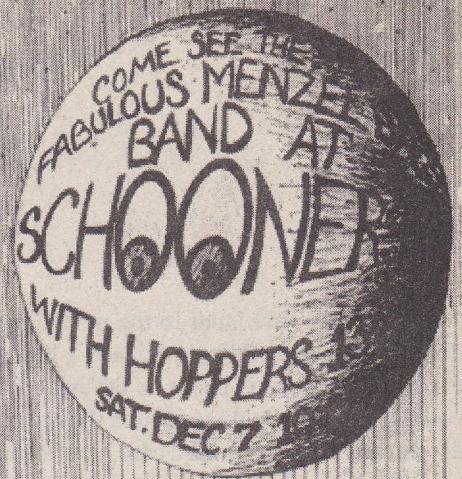
The long awaited Pearl Jam shows finally hit the tri-state area on Sept. 28th and 29th, selling out in an instant to fans who have waited since 1994 (Paramount Theater) to see the band perform in concert. Last years "Ticketmaster Free" Tour ran into troubles with organizing events at out-of-the way venues and distributing tickets without the use of the Ticketmaster monopoly. This tour, in the complete opposite fashion, seemed to run without a hitch via sales through a group known as "Fans, Tours and Tickets."

The 33,000 fans poured into the general admission show to enjoy the opening sets from "The Fastbacks" and "Ben Harper" and partake of the food and drink from the vendors serving from stands that bared no corporate names. The major soda, beer and even ice cream names were taped over or covered in one way or another in what seemed to be a stand by the band against corporate sponsorship, yet again.

Once the band took to the stage it was non-stop rock for nearly two hours. They seemed to start off the show where they left off in 1994, jamming into "Last Exit" from the "Vitalogy" release of that year. The band played on, effortlessly between old and new tunes despite the pouring rain that appeared during the third song and let up only for one song after Vedder babbled something about having a

"direct line to God." Songs like "Hail Hail" and "Red Mosquito" flowed in Seattle, a la "Crazy Horse" style grunge into older tunes such as "Whippin," "Corduroy" and the sing-a-longs of "Daughter" and "Better Man." The newest member of the band, drummer Jack Irons, drove home a constant pounding beat that seemed to drive the rain harder from the clouds at times. Though most fans were caught unaware of the chance of rain for the evening, few complained and even felt that it pushed the band to a better performance! (let us not forget, they were getting wet too!) Crowds surfed and pushed through highlights of the show including "Spin the Black Circle," "Lukin," "Habit," "Rearviewmirror" and the little known 1964 Eddie Holland classic, "Leaving Here."

All good things must come to an end and soon it was time for Mr. Vedder to thank the crowd for going through all they had gone through to be there and leave the stage while the rain poured on. But not to leave the fans hanging, the band came back and slammed the encores including a special appearance by John "He Is Everywhere" Popper of "Blues Traveler" fame on "Even Flow." Thankfully the good feelings from the show held over to help the fans through the two hour parking jam outside the stadium.



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JAMES PULLARD

LES CLAYPOOL and the HOLY MACKEREL

with:

M.I.R.V. and VERNON RIED

at:

THE SUPPER CLUB, NYC

October 5th, 1996

by Bill Bengle

And so...my first jaunt to the newly opened Supper Club deep in the heart of Times Square. I had no idea of what to expect. This place is about as far away from the Circle as I could get. So I'm looking around the room and I realize that I am surrounded, not by hard core New York headbangers with a million body piercings and tattoos out the wazoo. No, I'm in the middle of two hundred and fifty pimpled and bespeckled geeks carrying notebooks and wearing attitudes almost as snotty as their ultra-hip, alterna-nerd T-shirt slogans. "Well, what the f*ck do you know?" I say to myself, scratching my head, until it comes to me. Of course! It's CMJ time! Those precious two weeks when a bunch of nineteen year old "broadcasters" who pump the latest college hits over the airwaves with more power than a nine-volt battery get to feel somehow important and vital to the music industry because they wear a little plastic badge that gets them into all the cool clubs for free (even if they still can't drink) while desperate bands, A&R and publicity sleaze balls schmooze them for airplay and chartings. It's the College Music Journal's conference!

Well, I certainly wouldn't let an inconvenient atmosphere like that spoil a fine evening's music enjoyment, especially when the main attraction is the first real solo venture by just about the best bass player the modern rock movement has produced-Les Claypool. Taking place amid the rumors of a Primus breakup this concert offered plenty of mystery. Would it be the last time we'd see Les for a while? Is Holy Mackerel the new Primus? The only thing for certain was that their album "Highball With The Devil" hadn't left my tape deck since I'd gotten it in the mail a week before, and we see it live soon enough.

First, there was serious business to attend to. That being the opening act, M.I.R.V. As a member of the whack/funk group Limbomaniacs and the author of "Welcome To The Cosmodrome", a genre jumping story-album which featured Claypool (under the pseudonym Grandad) and was released on his Prawn Song label, had a lot to show in the short time allotted. Akin to the Resident's M.I.R.V.'s face had been rarely seen-though rumor had it he bears a resemblance to Merv Griffin (whom he is nicknamed after). Actually, M.I.R.V. looked more like Anton LeVey, author of the Satanic Bible, except that he, and his band mates, came out onstage dressed in a sort of old-Italian-man-on-vacation-to-Florida style sporting Bermudas and dark socks with white patent leather shoes and pork pie hats etc.etc.etc. Though they may be the



inspiration for the coining of the new genre "Goof-rock" the music that these Bay Area freaks delivered was as serious as a triple coronary bypass. After a kick off of Sabbath and a rendition of the funky rocker "Hocus Pocus Ding Dong" from "Cosmodrome..." M.I.R.V. and co. went about exposing their new direction that folds together metal, surf guitar, fusion-esque breaks, and just the most simpleton lyrics that could dredge up a belly laugh from even the most serious of the campus jocks standing around me. Included in the set were "G.T.O.", "Pink Elephants", "Monkey Boy" (a snippet of which is now running on a Sega commercial) and second guitarist Brian Keyhoe even proved himself quite an accomplished Tenor by pulling off a bit of an aria complete with a prayer on bended knee from M.I.R.V. himself. One

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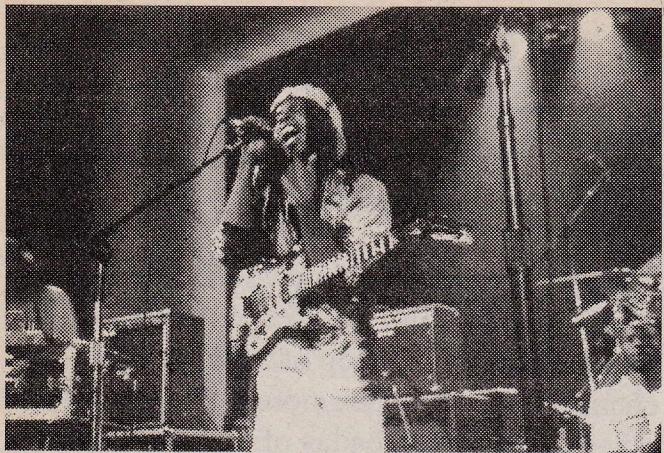
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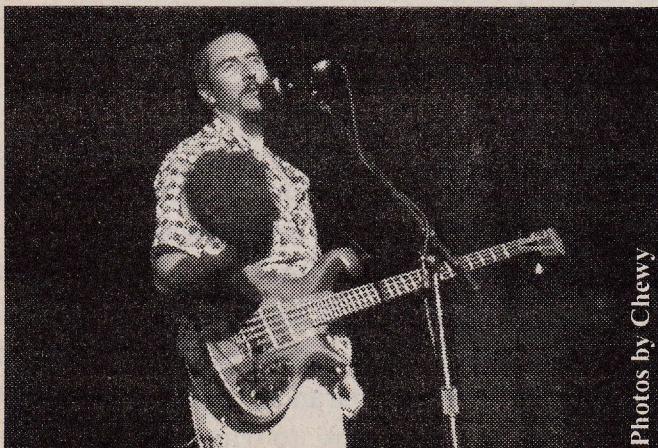


swell set!.

Next up was Vernon Ried and the road band for his first solo release since the breakup of Living Color, "Mistaken Identity". It's a good thing Ried is a very small man because the stage was absolutely packed with equipment and people including drummer, clarinetist, turntables, rapper/vocalist, and techno/computer/sample/noisemaking-dude. It looked almost like a P-Funk gig. Unfortunately most of the players could have stayed home because the room mix was so completely flawed the only thing one could hear was the guitar. But, since Ried's parts were geared toward continuity rather than solos it turned out real quick—which is a shame because the music translated to album a whole much better. No matter, though, soon enough the main course would be coming on.

After a short wait the lights went down and throughout the club the sound of the Gregorian Monk Chant filtered in. Onstage three monks filed into place, their faces hid by their robes but their identities revealed by their shoes—one of them was M.I.R.V. who grabbed his guitar and started wailing. The drummer monk revealed himself to be former Primus/Sausage drummer Jaye Lane who proceeded to lay down the beat. The third monk, whom we assumed was Claypool, was not. It was fellow Bay Area Primus buddy Adam Gates who manned the Fender VI (a baritone guitar/bass popular in the mid sixties). It was the Holy Mackeral!

After a few minutes of relentless jamming Claypool hit the stage with Carl Thompson 4stringer in hand and the show began in earnest. Playing through the entire "Highball..." (the



Photos by Chewy

DECEMBER 1996

IN-TUNE

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only exception being "Delicate Tendrils" due to the absence of Henry Rollins to do the spoken word parts) album including "Garden Gnome", "Running the Gauntlet", and "El Sobrante Fortnight" sticking primarily to the 4 string with some arco bass pepperings. It was just before the bass/drums duet "The Awakening" that Claypool himself confirmed the rumors announcing Jaye Lane as the "new" Primus drummer, apparently ol' Herb has moved on. The show concluded with M.I.R.V. providing a manic solo on the bowed backsaw. Of course his saw was augmented with a tube screamer attached to the pickup. Sick.



KEYS TO ASCENSION

Artist: Yes

Label: Yes/CMC/BMG Records
by: Bruce Pike

The concept of "Yes" - and it really is more of a concept than a band - has been with us now for almost 27 years, and like any musical idea that has some history associated with it, this concept can be viewed as having three distinct discernible periods. The first runs from 1969-1979, beginning with the debut album Yes and concluding with Tormato. The second actually begins with Drama (1980) and closes with Talk (1994). That second period, yielding "Owner Of A Lonely Heart" really ushered in an era of fragmentation and at one point, there were two bands we could call Yes: the 90125 group and the Anderson Bruford Wakeman Howe group, and in 1991, both of these groups were represented on the same record. It was all a bit schizophrenic.

With the release of Keys To Ascension, a third period begins and most fans of the band will rejoice at the return of the "classic" lineup (Jon Anderson, Steve Howe, Rick Wakeman, Chris Squire and Alan White), and at how inexpensively they can buy this 2 CD set of new live performances of mostly not-quite-mainstream Yessongs from the past ("Siberian Khatru", "America", "Awaken", "Onward") as well as nearly 30 minutes of new studio material in that same vein.

Of that material, "Be The One" at nine minutes is the shorter of the two new pieces. Good and solid, it has much to recommend it. This track reminds us of what the band Asia should have been.

This album clearly has two centerpieces, each about 20 minutes in length. The first of these is a nearly unbelievable live reading of "The: Revealing Science Of God" (Tales From Topographic Oceans) which Yes has not performed live since 1974. The other is a new studio track called "That, That Is" which, taken side by side with "Revealing Science" provides an interesting and enlightening picture of a continuing development of a peculiar concept that used to be called "symphonic rock." Yes once again has turned away from the 3-5 minute pop tune and plunged forward into creating music in wide, sweeping movements that carries the listener to new places. With all due respect,

the group that recorded Talk in 1994 would be out of their depth here. Only the return of Steve Howe and Rick Wakeman made this music possible.

Keys To Ascension, with its Roger Dean designed cover and broad engaging music (!) delivers the goods. And in case this album of 9 songs over two CDs is not enough, bear in mind that before the upcoming 1997 Yes tour, there will be a second companion volume released. These are amazingly accomplished players, playing as well or better than they ever have, on material that only accomplished players could execute. Keys is a welcome breath of fresh air in a market that has become glutted with garbage.

QUICKIES

CD Reviews in 50 words or less

by Bill Bingle

MOE "Meat." (Sony/550 music): An ambitious 46 min. single! A live in-studio improv jam from the top of the heap of up-and-coming jammers. Much more than a Phish/Dead rehash they bring shades of; Zappa, Crimson, Hendrix, and P-Funk to the fore!

AFRO-CELT SOUND SYSTEM "Vol. 1

Sound Magic (Real World Records Ltd.): The latest from Peter Gabriel's world music label. A very progressive and innovative mix of African percussion instruments and rhythms met with Celtic folk melodic motifs played on violin, acoustic guitar, uilleann pipes, accordions, etc. Add to this pepperings of techno keyboard loops, beats, and drum + bass rhythms and you've got yourself one danceable melange. Irie! Or is that Erie?

SOCIAL DISTORTION "White Light,

White Heat, White Trash (Sony/550 music): Essential listening from seminal LA punk band going for broke in the nineties. More savvy recording-wise than previous two major label outings without sacrificing the raw punkabilly flavor that's carried Mike Ness & Co. since "Mommy's Little Monster". (Essential viewing: punk rock documentary "Another State Of Mind", find it and see it new jack!)

TIMESHARD "Hunab Ku" (Planet Dog/

Mammoth Records): In an electro-scene made up of solitary or duo DJ acts an actual live band is refreshing. With the follow up to their successful debut "Crystal Oscillations" Timeshard tackles the spectrum of space music from airy ambient, to trance, to fusionesque bass + drums, to space rock, to trippy techno at 154

bpm's, all served up with a huge amount of tongue-in-cheek humor.

JOHN MELLENCAMP "Mr. Happy Go Lucky" (Mercury Records): The combination of the *mature* Midwestern rocker with the youngster New York City club DJ and producer Junior Vasquez may have been a daring artistic move and interesting for Mellencamp, but comes off slightly contrived. Like pumping Nitrous into the engine of a fifteen year old Ford F-150, unnatural. For John Cougar fanatics only.

ALLEN GINSBERG "The Ballad Of The Skeletons" EP (Mouth Almighty/Mercury Records): Ginsberg gets down and does the "Burroughs thing", employing musicians to provide the backdrop for a reading of an apocalyptic vision of life in the nineties as only AG can. And what a powerhouse group of sidemen including; Paul McCartney, Marc Ribot, Phillip Glass, Lenny Kaye, and others. This one works where Burroughs' "Spare Ass Annie" failed by matching mood and texture to the text with an "Amazing Grace" thrown in for good measure!

VARIOUS ARTISTS "Space Box 1970 & Beyond" (Cleopatra Records): This three disc set, while it does a little label leaning, tackles a survey of progressive space rock acts from the UK, U.S., and Germany with more legitimacy than Rhino's incomplete and commercial radio leaning 5 disc set "Supernatural Fairy Tales". Groundbreakers such as Gong, Hawkwind, and Chrome are praised side by side with younger space cadets like Melting Euphoria, FarFlung, and Spiral Realms. This box is the perfect primer pointing in directions that often go unmapped.

SECOND SIGHT "Second Sight" (Shanachie Records): More stuff to add to the

legacy of San Francisco guitarist Henry Kaiser who, as a part time musician, has done more varied and interesting work than most professionals ever will. This time it's adventures in improvisation with a band led by former Grateful Dead keyboard tech Bob Bralove and actual key man Vince Welnick, plus the Van Wageningen rhythm section and saxophonist Bobby Strickland. This is music from a very, very different place indeed! Special appearances from Bob Weir and the late Garcia are a treat.

LEGION OF GREEN MEN "Spatial Specific" (Plus 8/Virgin): Leave to a label full of cock-ups like Virgin to pick up on one of the weakest, uninteresting electro groups out there. There's so much more music with substance out there to be found.

CAKE "Fashion Nugget" (Capricorn): Remember the band that stormed offstage at the Circle last year because no one was listening to them? Well, they're back! More mellow, quirky pop music from Sacramento's next-to-favorite sons. The talent of the band is evident within these songs and their "King Missile wanna-be" lyrical bent is centered around cars, cars, cars. Worth checking out if you are sick of Euro-trash pop.

GRASSY KNOLL "Positive" (Antillies/Verve): More whole-world fusion served up by Polygram's most progressive label. On this their second release the Bay Area avant-instrumental collective, led by Texan composer Bob Green, explore the sonic possibilities that lie within today's sounds and rhythms. Coming across as a west coast version of Bill Laswell's genre jumping group Material, Grassy Knoll combine funk rhythms and heavy guitar with far out jazz horns and cello. Implied themes include UFO's, and politics from the dark underbelly of America. Open ears and an open mind are pre-requisite here.

Crilley's

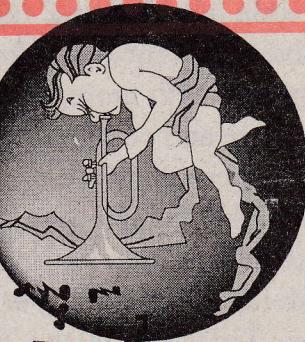
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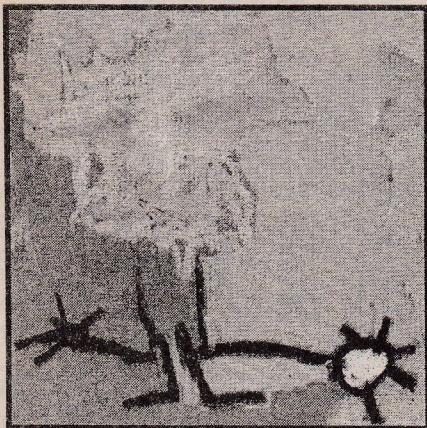
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CANNON BALL PUB & GAME ROOM featuring Pool Tables, Dart Boards & Games						
8 Dr. Cheeko's Paradise Island Party <i>FREE BUFFET</i> NO COVER	9 Chrissy & the Groove Factory 8 piece Horn Band NO COVER	10 9-11 pm Happy Hour	11 BANSHEE A.K.A. RED-HEADED STEP CHILDREN 9-11 Happy Hour NO COVER	12 9-11 pm Happy Hour	13 Zeke's Choice Reunion with/ The Fabulous Menzel Bros. NO COVER	14 TRIPLE X NO COVER
15 Dr. Cheeko's Paradise Island Party <i>FREE BUFFET</i> NO COVER	16 Chrissy & the Groove Factory 8 piece Horn Band NO COVER	17 9-11 pm Happy Hour	18 BANSHEE A.K.A. RED-HEADED STEP CHILDREN 9-11 Happy Hour NO COVER	19 9-11 pm Happy Hour	20 TBA	21 TBA
22 Dr. Cheeko's Paradise Island Party <i>FREE BUFFET</i> NO COVER	23 Chrissy & the Groove Factory 8 piece Horn Band NO COVER	24 9-11 pm Happy Hour	25 Yes We are Open MERRY CHRISTMAS	26 9-11 pm Happy Hour	27 Solar Circus NO COVER	28 LMA 7 BAND BENIFIT CONCERT NO COVER
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C.D. REVIEWS



SHACK MAN
MEDESKI, MARTIN, & WOOD
Gramavision/Rykodisc
by Bill Bngle

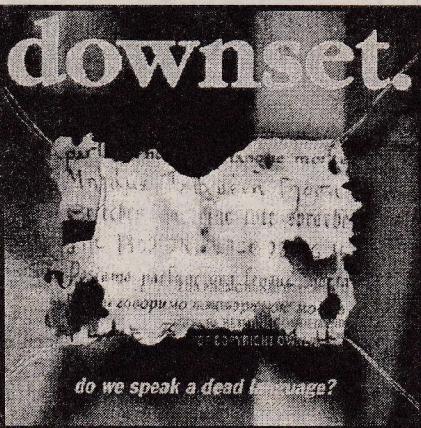
Leaders in the new jazz explosion on the East Coast, MMW have finally managed to record an album that captures their essence as a group, a band, a trio. This album showcases the immense talents that have, since their 1991 inception, seen this band catching the ear of not only jazz enthusiasts but legions of rock fans as well, thanks in part to support from bands like Blues Traveler, Gov't Mule, and Phish.

After a pair of inspired, yet rather over ambitious efforts ("Notes From The Underground" and "It's A Jungle In Here") that obscured their true essence behind elaborate horn arrangements, it was last year's "Friday Afternoon In The Universe" that saw MMW finally begin to attain equilibrium. After a grueling year of touring (over 200 shows) the band took themselves about as far as they could get from their N.Y.C. home base by retreating to, literally, a jungle shack in Hawaii using equipment powered by batteries and solar panels. This isolation allowed them to come together as a band in a unique way and create what attending engineer David Baker describes as "the (*Music From*) Big Pink of the 90's jazz albums.

Groove is the name of the game on "Shack Man" with MMW taking theirs through a host of modes joyous ("Bubblehouse"), scary ("Dracula", "Night Marchers"), introspective ("Lifeblood"), and fully danceable ("Jelly Belly", "Is There Anybody Here That Love My Jesus") confidently occupying a space that neither wholly jazz or rock or any other genre but combines elements of jazz, fusion, funk, and even reggae into a sound that is at once accessible but is rich and full of substance. Keyboardist John Medeski slides from Hammond B-3 to Fender Rhodes to clarinet to synths with ease proving his visual live flair is more than showmanship and could easily put the pompous banalities of the likes of Rick Wakeman to shame.

Most definitely their best work to date "Shack Man" is an essential modern jazz recording that needs to be given a place on your shelf, sandwiched between The Charlie Hunter Trio and those 60's Miles Davis albums.

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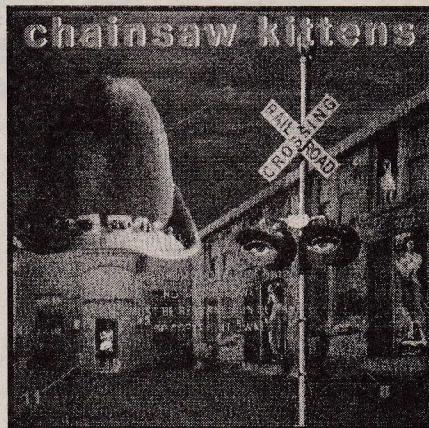


DOWNSET
do we speak a dead language?
MERCURY
by Jim Santora Jr.

The 90's history of heavy metal will have a segment containing the hip-hop period. Downset will clearly be one of those bands listed in that segment.

With a combination of thrash, punk and hip-hop, Downset is one of the more hard-core bands of this style to come out in awhile. Downset's sound ranges anywhere from Rage Against The Machine to Biohazard to M.O.D.'s "Rhythm of Fear" disc. Speaking of M.O.D., listen to the second track "Empower," and it sounds like Billy Milano screaming out the title chorus. The songs issues are a total aggression of violence, rights and attitude. Vocalist Rey does all the rapping and growling and is very effective. The rest of Downset (guitarist Ares, bassist Chris and drummer James) play a tight set that is extremely heavy. Other tracks that stand out are "Pocket Full Of Fatcaps", "Keep On Breathing" and "Sangre De Mis Manos."

Downset with its hip-hop sound leans more towards the hard-core side, keeping its metallic punk roots firm and solid. A surefire mosh pit friendly disc.



CHAINSAW KITTENS
Artist: CHAINSAW KITTENS
Label: SCRATCHIE/MERCURY
by Jim Santora Jr.

In 1992, Chainsaw Kittens made their mark as one of the future great grunge rock bands in America with their college radio hit "High In High School." A band full of energy. With a sonic sound in the realms of Smashing Pumpkins, yet with an attitude that smelled like Nirvana. Four years later, and Chainsaw Kittens' latest release clearly smells like Oasis?

Beginning with the opening track "Dorothy's Last Fling", vocalist Tyson Meade sounds like a Paul McCartney impersonator. The main question is, what happened to the rage and aggression? Yes, Tyson at some points in earlier Chainsaw Kittens' songs sounded similar to Simon LeBon if he'd gone punk, but it's like Chainsaw Kittens have, for lack of a better phrase, gone soft.

There are some brief moments of heavy guitar, but at their best, it still isn't. What happened to the Chainsaw Kittens' drive? It's apparent that they have been caught up in the Oasis-mania running wild, because they sure do a good job of impersonating a rock band from England.

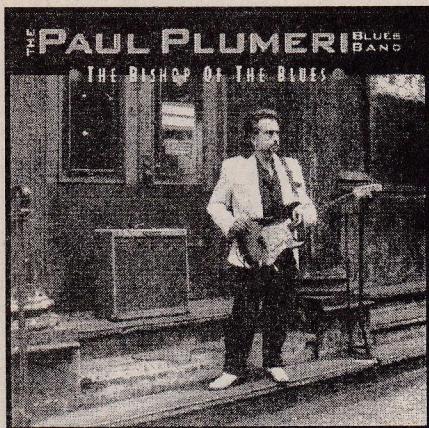
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DECEMBER 1996

C.D. REVIEWS



THE BISHOP OF THE BLUES

Artist: The PAUL PLUMERI BluesBand

Label: Independent
By: Ron Stinson

Paul Plumeri comes from Trenton, N.J. He formed The Paul Plumeri Blues Band in 1985. This 41-year old guitar player has been around the Tri-state area for about 15 years. Known as, "THE BISHOP OF THE BLUES," he plays a 1964 Fender Stratocaster, referred to in the circle of blues musicians, as "The Bishop."

When the Lobster Blues Society was together in South Jersey, we tried to bring Paul down here for a concert, but could never get an open date! He was always on our mind, and we wanted to showcase a great guitar player. Now would be a great time! This CD has received plenty of air time in my household!

This album consists of eleven tunes. Six are original and five are from other artists. His style is in the Texas Jump Blues/swing ballads-shuffle style, reminiscent of Stevie Ray Vaughan, Eric Clapton, B.B. King, etc. His style is all his own! It's a very direct, earthy, clean, and warm delivery, that captivates the listener into wanting to hear more! His voice is not as strong as many, but it is very soulful, and it complements his great guitar playing.

Best cuts are Paul Plumeri's "NO JUSTICE," by Tom Morolda, "LIKE A BULLET," "PHILENE," and the Hendrix inspired "THE BOOGIE." "No Justice" features Paul's hard, warm classic guitar work. "Like a Bullet" is a great ballad, which features Paul's vocals. "Philene" is a great instrumental. (My favorite!) "The Boogie," is a Hendrix inspired tune, (Third Stone From the Sun), which Paul wrote! You have to check this CD out! It fits real nice on the senses!

The Paul Plumeri Blues Band is Paul on guitar, Cheech Lero on drums, Jody Giambelluca, bass and vocals. This is a hot debut and is worth adding to everyone's CD collection!

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MOTEL CALIFORNIA

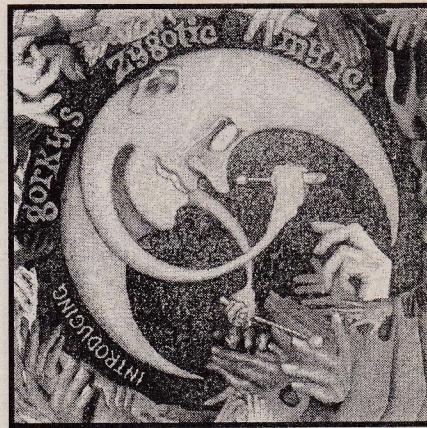
UGLY KID JOE
EVILUTION
by Jim Santora Jr.

In 1995, Ugly Kid Joe's "Menace To Sobriety" disc is one of the best metal discs to come out. Especially good since the metal world as we know it has turned a complete 360 since the great grunge wave of 1991-92. Ugly Kid Joe, with their bucket full of styles have gone the route of independent. By creating their own label and having the do-it-yourself attitude, "Motel California" is another gem from UKJ.

From the dual ax attack of guitarists Dave Fortman and Klaus Eichstadt, the funky bass grooves of Cordell Crockett, the thrashing of drummer Shannon Larkin and the ever changing vocal effects of Whitfield Crane, UKJ set the pace that other metal bands should follow. Their combination of traditional metal, heavy grunge rock, funk and southern rock give "Motel California" a certain flow. They have lost some of the heavy drive found on "Menace To Sobriety," but have allowed their other influences to fall into the mix, displaying UKJ as a multi-styled band. Songs like the metal/grunge jam of "Dialogue" are probably the closest you will get to the heaviness of "Menace To Sobriety." The funk sound is evident in "Sandwich" and "Bicycle Wheels." However, the tracks that clearly stand out are "Undertow" and "12 Cents." These two numbers are very southern rock driven, with 12 Cents being the closest thing to a ballad. The track "Strange" sounds similar to proto-type blues metal band Masters of Reality.

Vocalist Whitfield Crane has the ability to bring his voice to any level. Ranging from deep throat growls in "It's A Lie," to true vocal harmonies in the 70's style hard rocker "Would You Like To Be There." Crane has one of the top voices in the current rock arena.

"Motel California" is truly what UKJ's purpose is. Five guys with five different styles jamming and creating the best rock music they could possibly put out. Once again, UKJ has done just that.



INTRODUCING...GORKY'S ZYGOTIC MYNCI
GORKY'S ZYGOTIC MYNCI
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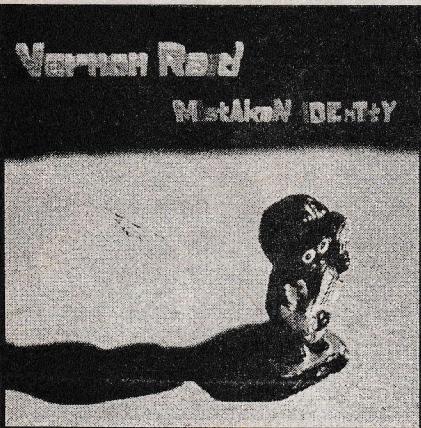
by Bill Bengle

There's only one good thing about the periodic waves of horrendously-banal Brit-pop that makes its way onto the U.S. charts. Invariably a secondary wave of substantive bands are able to find their way across the Atlantic. Just as bands like Cream, Traffic, and the Who were only able to stake their claim on our shores thanks to the inroads made by the Beatles and the Stones, today's Beatle rip-offs like Oasis and Bush are paving the way for a whole new batch of Brit underground acts. One of the more interesting are Gorky's ZygotiC Mynci.

One of many bands hailing from Wales (Super Furry Animals, 60 ft. Dolls, Ectogram), Gorky's stands out in the fact that their oldest member is only 21 years old—but rest assured, Silverchair they ain't!! This band's music comes from a more spiritualized place. They wear their influences on their collective sleeves, these being of the Gong, Soft Boys, Syd Barrett, Arthur Brown type. Many of these songs, culled from three previous English releases plus singles, are even sung in the band's home dialect lending a hint of the later work of ol' Dingo Virgin himself. One song is even titled after the fallen former drummer of prog-psychadelic pioneers Soft Machine, Kevin Ayers. What sets this band apart from their influences is a healthy dose (though not too, too overwhelming) of a punk ethic, they aren't scared to get loud at times.

Worth even a cursory listen this may be the beginning of a return to rock heady pre-punk days.

C.D. REVIEWS



MISTAKEN IDENTITY

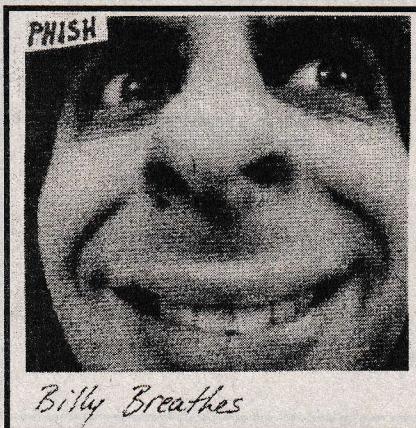
VERNON REID

Epic/Sony Music

by Bill Bengle

Anyone who thought that Vernon Reid was done and over as a musical force once the band Living Color ended its career is not only ignorant and ill-informed but they are just plain wrong! Apart from being one of the most sought after session guitarists in New York throughout the 1980's he's played on a string of avant-garde jazz and fusion albums in addition to his short and successful foray into mainstream rock and roll. Now, with the release of his first solo CD "Mistaken Identity", Vernon pushes the envelope by combining many disparate music sources together for a hybrid of immense proportion.

While in the role of bandleader one would think that this album would be filled to the brim with solo after solo. Not so. Reid actually downplays his playing in order to showcase the various other elements such as the fine contra-bass clarinet of Don Byron, turntable breaks by DJ Logic, and creative electronics and theramin from Leon Gruenbaum, giving this album a serious P-Funk feel to it. A host of guests too numerous to list, but featuring the likes of Chubb Rock, Jaron Lanier, and Prince Paul (who also produces the album), truly make this a massive effort. Reid keeps the tracks on target with his psychedelic/metal riffing and he does manage to sneak in a lead or two. Dynamics also play a big part in this presentation with some tracks like "Lightnin'" and "Saint Cobain" coming on like proverbial heavy metal thunder while others take on a world fusion feel like "Uptown Drifter" and "The Projects" and most boast a full load of humor. Standouts would be "Important Safety Instruction! {Mutation 2}", "Call Waiting To Exhale {Mutation 3}", and the very Living Color-like "CP Time". "Mistaken Identity" is just one more example of the future of music combining all forms that have come before.



BILLY BREATHES

PHISH

Elektra Entertainment

by Bill Bengle

After many a year of paying dues, saddled with injurious comparisons and the status as the Northeast's biggest secret, Phish are finally gaining the recognition and respect they've labored so hard to achieve. With "Billy Breathes", their first studio release in two-and-a-half years, Phish continues to exceed all expectations and continue their single minded mission of tackling any and all musical directions they set their collective sights on by proving, unequivocally, that they are exactly what their most vicious and rancorous critics have claimed they aren't—great songcrafters in their own right. Even though their penchant for elongated compositions, odd time signatures, and at times, cacophonous group improvisations have earned them their most loyal following, and has been sufficiently translated onto their previous albums including last year's double live extravaganza, they've continually come just shy of a truly well crafted album, until now.

With most of its songs clocking in at five minutes and under "Billy Breathes" represents a shift in focus for Phish who essentially sequestered themselves in the studio away from family and friends in order to fully focus upon the task of recording these songs with a whole new, nearly self-produced, approach than they've been used to. Another big change for this work is the total absence of guest players with all instruments being played solely by the band themselves. The result is, on the whole, a very organic and bucolic sound that leans toward the acoustic, with the exception, perhaps, of Page McConnell's jazzy calypso-funk instrumental "Cars, Trucks, And Buses" (named for the lane on the New Jersey Turnpike) which stands out like the opposable thumb.

While the songs "Free", "Theme From The Bottom", and "Taste" (a.k.a. "Fog That Surrounds") represent very concise streamlining of songs who have a life of their own onstage, there isn't much a sense of something missing, the ideas are complete. "Character Zero", a jumpy blues-rocker gives a sort of response to "Julius" from the "Hoist" LP and continues the lyrical trend of dealing with more "mature" issues like insecurity and self-doubt, and both "Waste" and "Talk" recall the more precious moments of acoustic Led Zeppelin while Mike Gordon's latest take on old-timey bluegrass "Train Song" reaches far beyond parody and into actual authenticity thanks to an outstanding vocal performance. The album's second half is what has received the most accolades though, with it's short segued passages being compared to the Beatles' "Abbey Road". Definitely this is Phish's strongest in-studio effort to date, and more experimental stuff is promised to be on the way next! Stay tuned!



HIGHBALL WITH THE DEVIL

LES CLAYPOOL & THE HOLY

MACKEREL

Prawn Song/Interscope

by Bill Bengle

Well, hot dog! Ol' Lester dug deep and came up with the perfect snack to tide any and all Primus freaks over until things get back on track in that ball park (following the loss of drummer Tim "Herb" Alexander). You could call this album a "solo" effort. Indeed, it does contain a few songs featuring bass, guitar, and drums all played by Claypool himself, but the term "solo" tends to minimize the efforts of the sidemen involved, which would be criminal considering the players involved in The Holy Mackerel. Handling the drums is original, and now current, Primus drummer Jay Lane, while guitars are handled triumphantly by Joe Gore of the Tom Waits Band, Charlie Hunter, and former Limbomaniacs guitarist, and all around maniac, Mike "M.I.R.V." Haggard.

Recorded at Les' current home studio, Rancho Relaxo, as well as his former studio, The Corn, "Highball With The Devil" combines spruced up versions of older jams with new material. These are not so much songs as they are rambling grooves married with guitar solos and lyrics about garden gnomes, masturbation, purse snatching, Metallica's Kirk Hammet, and, of course, fishing. Unlike Primus, who've slipped into a uniquely comfortable, yet very predictable, niche, The Holy Mackerel yields a key factor that is missing (or at least has been missing) more and more from Primus albums...F-U-N!! It is virtually palatable on these cuts. Sure these songs sound *kind of* like Primus. That's inescapable thanks to Claypool's iconoclastic style. But this album shows off much more of Les' previous life as a serious funk/R&B player and the Larry Graham influence at the heart of it. Along with this each cut carries a radically different mix and sound as Les mixes it up using a variety of different electric and acoustic basses. Outstanding highlights include the Beatlesque "Running The Gauntlet", M.I.R.V.'s bowed saw solo on "Cohibas Esplenditos", "Delicate Tendrils" with its spoken word section by Henry Rollins, and the bass/drums duet cover of "The Awakening" an obscure B-side written by Otis Redding's son Dexter!

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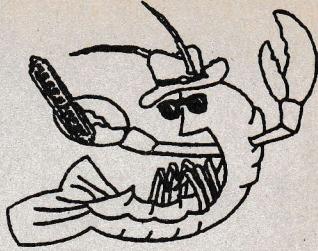
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THE BLUE WAVE

By Ron Stinson



Welcome to the Blue Wave! October had a good share of Halloween parties, and some of these parties featured the best of South Jersey's blue bands.

On October 26, Saturday, (the night of the full moon), the HI-LAND EGG FARM, held the 7th Annual HALLOWEEN BASH! The featured band was TOO BAD JIM! Festivities started around 4:00 PM. The band started to play around 6:00 PM. Too Bad Jim played well into the night! As you know, the clocks were turned back that night, so the band had another hour to play! Play, they did! I have seen Too Bad Jim many times, but the sound they had that night was spectacular! This band is the real thing! Sty and the boys cranked out some great tunes. Pat's voice was strong and Mario's drums were right on! During the evening Mark Fischer played guitar with the band, and Charlie French also sang, among a few others that I didn't get their names! It was a great night! Close to 150 people attended, and the party at the bonfire was a nice finish to what transpired earlier. Camping was the second most favorite pastime, with about forty people there, overnight! Nancy did a good job with the food, and there was plenty of beer! This year they went with glass mugs, (instead of plastic), and they had some nice "Long Sleeve" T shirts for sale! The weather was nice also, with a great view of the "FULL MOON!" The blues doesn't get any better than this! Keep your ears open for the Summer Bash at the Egg Farm!

Another good party, in the beginning of November, was the Thursday jam night at the Red Moon Saloon, outside of Egg Harbor City! Thursday nights feature the foot stomping Texas Jump Blues of the DANNY EYER BAND! On November 14th, I caught a great blues jam night. John Grasso filled in on Bass and played some key boards, while Jake Groan filled in on a lead Gibson, and Joe Baker played some mean harmonica! Charlie French also played drums, keyboard, and sang! Jack Zawacki forgot his fiddle but played some fine guitar! Oh, by the way, Welcome home Jack! We all missed you! If you are a musician, get down to the Red Moon Saloon on Thursday nights! It's the place!

OK, now is the time to talk about a new blues band in the area. BOOGER JONES had their grand debut at the BALTIMORE CRAB and CLYDE'S STEAKS, Bar and Restaurant, located in Somers Point, formerly Seasons Restaurant Bar and Grill! They had a dress rehearsal on Nov.

15, and on Nov. 16, they made their big debut! This band is a four piece, contemporary Jump Blues band! The members are Bob Ernano, vocals, Doug Gershuny, guitar, George Coan, bass, and Steve Ivie on drums! This band played for the public only once before. That was for the Vietnam Veterans Chapter 228, in Mays Landing, for their FIREBASE BLUES concert in July. I must say, this band is very good! They play contemporary blues, and most of it is dance "Jump Blues"! Their arrangements are tight, their sound is clean, they are all masters of their instruments, and they sound like they have played together for years! The vocals are fantastic, the lead guitar is Smokin', the bass and drums are tight! This is not a Garage Band! The band plays tunes from Stevie Ray Vaughan, Robert Cray, ZZ Top, Jeff Healy, Kenny Wayne Shepard and Jimmy Hendrix! All their tunes are geared to get the audience up on the dance floor.

They go from one tune right into another, so the dance floor doesn't thin out! They had a good debut! The place was full! If you get a chance, check these guys out! BOOGER JONES! For booking call 645-0429.

On the local scene, JUNE EVANS AND THE HIT MEN are making a big splash with the local blues fans. June Evans, formerly from the band Soul Control, has become the lead singer for what used to be known as George and George! She is

now playing with George Morris. George "Gator Mouth" Bonds has gone back to Philadelphia and formed his own band! June has replaced George, as the lead singer of the band and has changed the selection of blues to soul, R&B and some Motown. She is hot from Ruth Wyand's Band's new CD, Living In Doubt. June, along with George "Gator Month" Bonds, and Ron McGregor, sing backup vocals for this very hot CD! (PS. Ruth we Love your debut CD!) Anyway, June and George Morris would like to put together an album and market their act in Las Vegas, or at least a casino setting! If you know June, you know she's a sweetheart. In Tune wishes her the best!

One more note of local interest. On Monday, January 20, at Stockton State College, THE HOLMES BROTHERS will perform blues, R&B, soul and gospel music, in the performing arts center. Cost is \$22.50, time is 8:00 PM, and you can get tickets by calling (609) 652-9000. There is not a bad seat in the house!

Well, I'm Out of time so I'll end this short! Just remember, NO BLUES IS BAD NEWS, and stay IN TUNE! See Ya!



Photo by Ron Stinson

Somers Point welcomed Booger Jones, as they made their big debut at the Baltimore Crab and Clyde's Steaks (formerly Seasons Restaurant Bar and Grill) on November 16th.

the g string

by Joseph Speel

This month is a lesson which should help you in your quest for fingerboard mastery. The notes of an A⁷ chord are A - C[#] - E - G [connect the arpeggio's and play the chord voicing that goes with it. When you're able to play all five positions, transpose and learn the 5 positions in D⁷ (same shapes different fret) and E⁷ also that should give you some new sounds and help to define the chord changes, for instance, a I, IV, V in A]. And by the way, the blue-fish have been running strong in the inlet here in O.C.!

Fretboard diagram showing finger positions for an A7 chord across five positions. The diagram includes note names (A, C#, E, G) and corresponding fret numbers (2, 5, 8, 10). Below the diagram is a sequence of 24 numbers representing a musical pattern.

2 4 3 1 4 1 1 4 2 1 4 1 2 3 1 3 3 1 4 2 1 4 2 4 1

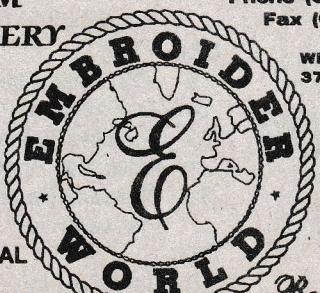
Fretboard diagram showing finger positions for a blues scale or progression across five positions. The diagram includes note names (A, C#, E, G) and corresponding fret numbers (12, 10, 9, 11, 12, 10, 12, 15). Below the diagram is a sequence of 14 numbers representing a musical pattern.

4 1 2 4 1 5 4 2 1 4 2 1 4 4 4 1 4

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|---------------------|-----|----|--|
| FRI. | DEC | 6 | - Pocket Change |
| SAT. | DEC | 7 | - Jerry Walker |
| FRI. | DEC | 13 | - Mike Dugan |
| SAT. | DEC | 14 | - Blues Affair |
| FRI. | DEC | 20 | - Lenny & The Soul
Senders |
| SAT. | DEC | 21 | - Cat Daddy |
| FRI. | DEC | 27 | - Soul Control |
| SAT. | DEC | 28 | - Mo's Better Blues |
| TUES. DEC 31 | | | - Blue Years Eve with
Pocket Change |
| FRI. | JAN | 3 | - Paul Urben |
| SAT. | JAN | 4 | - Mark Stinger & the Swarm |
| FRI. | JAN | 10 | - Blues Night Out |
| SAT. | JAN | 11 | - Blues Affair |



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PAGE 23

BAND CALENDARS

BRICK HOUSE

DEC

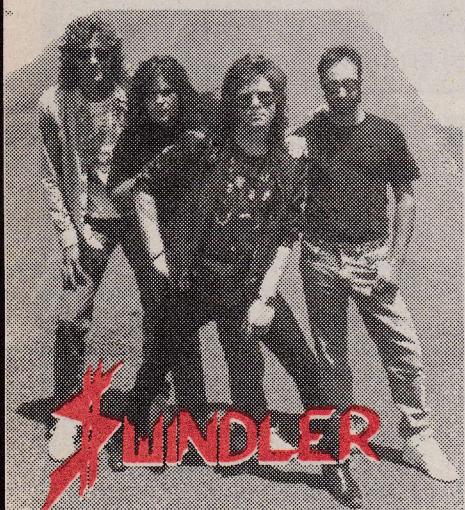
- 13 DJ's, Bridgeton
 - 20 Brownies Lodge, Bargaintown
 - 21 Brownies Lodge
 - 31 Hot Shots, Westville
- JAN
- 3 Schooners, Somers Point
 - 4 Gateway, LBI
 - 11 Hot Shots

Cat Daddy

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DEC

- 13 Franklin House, Glassboro
- 20 Fat Jack's BBQ & Blues, Vineland



DEC

- 7 La Costa, Sea Isle City
- 13 La Costa
- 20 La Costa
- 27 Country Pine Inn, Mays Landing

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NOV

- 29 Schooners, Somers Point
- DEC
- 6 Brownies Lodge, Bargaintown
 - 20 JoJo's, Oceanville

DEC

- 5 RT's, Oaklyn
 - 6 La Dolce Lucia Coffee & Tea Cafe, Berlin
 - 12 RT's, Oaklyn
 - 14 Rumors Rib Room, Buena
 - 19 RT's, Oaklyn
 - 20 La Dolce Lucia Coffee & Tea Cafe
 - 27 Schooners, Somers Point
 - 28 Murphy's Tavern, Westville
- JAN
- 4 DJ's, Lindinwald
 - 9 RT's, Oaklyn
 - 16 RT's, Oaklyn
 - 23 RT's, Oaklyn
 - 30 RT's, Oaklyn

DEC

- 5 Scullville Firehouse, Scullville (Benefit for Yanoff Family)
- 12 Private Party

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DEC

- 7 Six Shooters, Atlantic City
 - 14 Crilley's Circle Tavern
 - 22 Schooners, Somers Point
 - 28 Six Shooters
 - 31 Crilley's Circle Tavern
- JAN
- 25 Schooners

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DEC

- 4 Stockton Pub, Pomona (N-Wing)
- 7 Schooners, Somers Point
- 11 Stockton Pub, Pomona (N-Wing)
- 18 Stockton Pub, Pomona (N-Wing)



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DEC

- 13 JD's, Smithville
- 14 Jack's Place, Pleasantville
- 20 Winslow Firehouse, Winslow
- 21 Black Cat, Absecon
- 31 Pleasantville Yacht Club, Pleasantville

DEC

- 10 Battlefield Inn at the Best Western, Manaffas, VA
- 11 Battlefield Inn



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DEC

- 6 Good Sports, Vineland
- 7 Brownies Lodge, Bargaintown
- 28 Schooners, Somers Point

JAN

- 3 Brownies Lodge
- 4 Brownies Lodge



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DEC

- 6 Country Pine Inn, Mays Landing
- 7 Country Pine Inn
- 14 Private Party
- 20 Private Party
- 21 Private Party

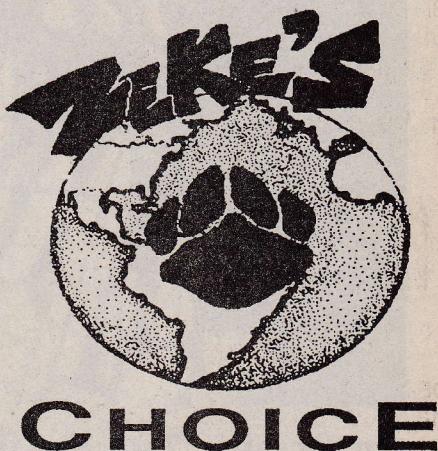
DEC

- 14 Chameleon Club, Lancaster, PA

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DEC

- 13 Crilley's Circle Tavern, Brigantine



Pocket Change

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Dec

- 6 Fat Jack's BBQ & Blues, Vineland
- 13 Good Sports, Vineland
- 31 Fat Jack's BBQ & Blues (Blue Years Eve Party)

JAN

- 18 Fat Jack's BBQ & Blues

eleven



e l e v e n

DEC

- 4 Pontiac Grill, Philly, PA
- 5 Overpass, Manyunk
- 28 Frosted Mug, Buena

JAN

- 24 Frosted Mug, Buena

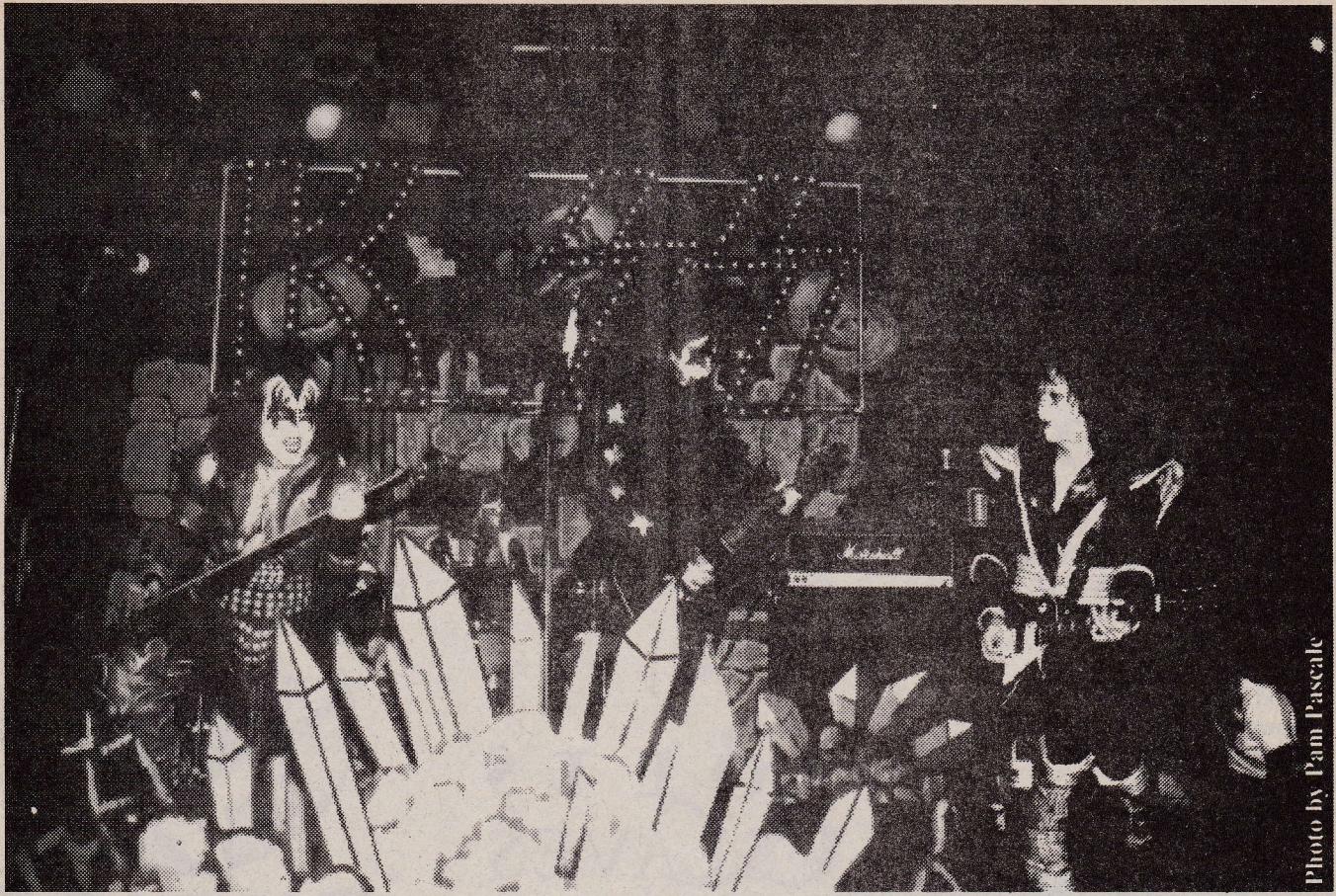
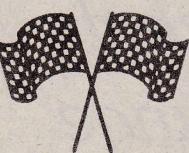


Photo by Pam Pascall

On October 26th the first Iron Worx Showcase made its successful debut at Crilley's Circle Tavern in Brigantine, which featured a Kiss Tribute Band, *Dressed To Kill* (seen here), among others. Look out for the new Iron Worx magazine, coming out in early 1997, published by none other than In Tune's former news editor Bob Conover. Check it out!

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by Bill Bengle

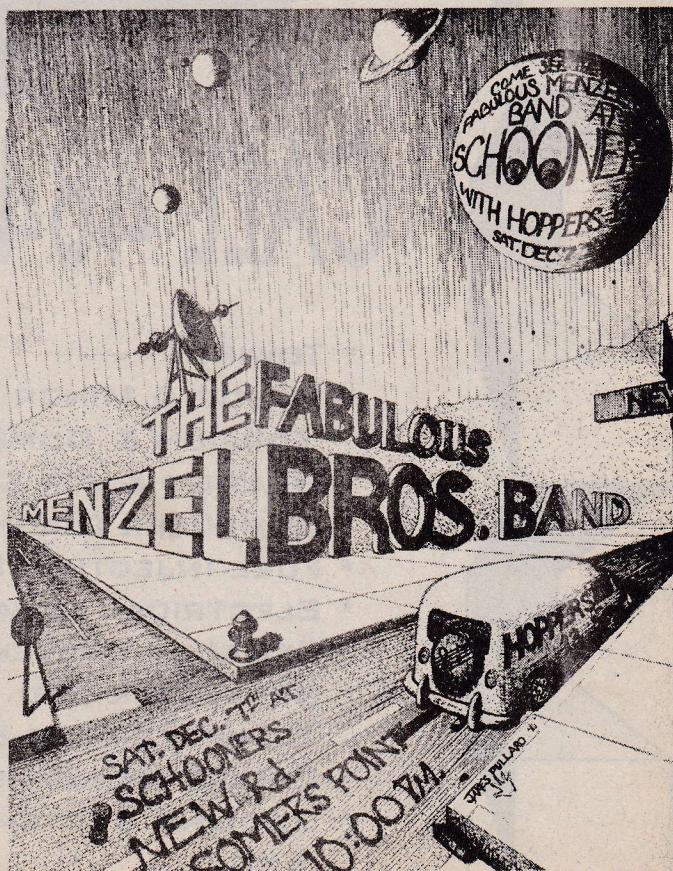
Going against any and all rock sensibilities (this is a jazz band you understand) MMW decided against showcasing the music from their latest release ("Shack Man" on Ryko/Grammavision) in favor of taking up a seven week residency at the hub of truly "alternative" music in the heart of SoHo. And so every Monday they came together on the main stage of the tiny, but venerable, room. With an open invitation to all their fellows who happen to be in the city that night answered by many, as it was on this night, some carrying horns or guitars or drums or just a voice, to make some noise. What kind of noise? Oh you know, whatever comes off the top of the head. Was this a self indulgent noodle fest you ask? Shut your mouth!

Improvisation, jamming, free form. These words have gone sour on the aural taste buds of many a music listener. And they out and out give critics the screaming heebiegeebee's. Why? Well, with popular music leaning so far toward a pop, and that's Pop with a capital P (as in bubblegum) while denying this fact to itself, most folks are just plain in possession of lazy ears. The act a deciphering and *I-i-s-t-e-n-i-n-g* have become almost unreasonable demands upon the listener. Which makes jazz all that more relevant, and these gigs all the more important for MMW as artists and we as listeners.

MMW are out to capture what jazz lost years ago, a truly active and participating audience. You can ask "Does a tree that falls in the woods make a sound?" Well the same goes for music. Does music that falls on deaf ears really happen? It's no wonder the overwhelming bulk of "new jazz" is so damned conservative and one step away from elevator soundtracks. How does MMW capture its listeners? Three ways: 1) They are us. No pretense. No flash. No 50's style wannabe-bop suits and shit like that. 2) They are listening when they play, so it behooves us to listen. 3) They are unpredictable. The listener couldn't begin to assume what will happen next...so we listen. And they play. And they create before our very eyes something that has a life of its own. Slowly, very slowly with a simple groove. Sometimes they begin with one

note, then they build. Layer is carefully laid upon layer, each building upon the other. Ideas beginning to meld and collide with equal weight as they become expanded, and reach further into unknown territory. On the dance floor bodies sway and rock, captured by the groove that they feel all the more than hear. The groove builds to the point of cacophony, then to near silence as each takes a stab at a lead only to eventually pull the rest right back into the peak of the huge pulsing beat whipping it like a horse with equal parts of demand and love. It rolls along until, like magic, it fades into almost nothing once again. What was that? Did they really just make that up? What just happened? Will we ever hear that again? Thank God someone has the tape rolling.

Spontaneous invention. That's what the Shack Party was all about.

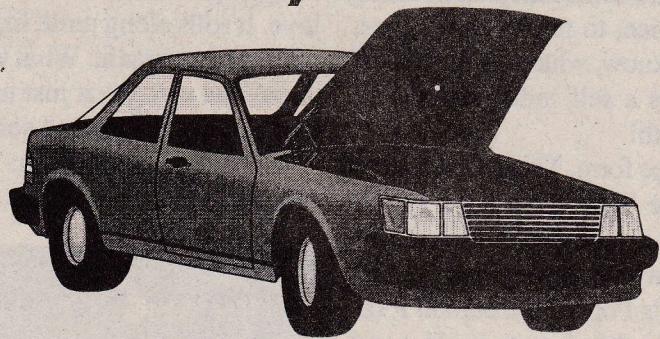


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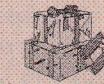
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